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ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, NOVEMBER 1st, UNTIL THE

DATE OF SALE, INCLUSIVE

THE PRIVATE COLLECTION

OF

ANTIQUE WORKS OF ART

FORMED BY THE CONNOISSEUR

MR. THOMAS SUTTON

ESTHALL, NEAR EASTBOURNE, SUSSEX, ENGLAND

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOON OF

FRIDAY, NOVEMBER 9th, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

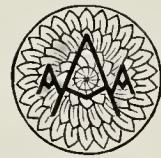
ILLUSTRATED CATALOGUE
OF
THE PRIVATE COLLECTION
OF
ANTIQUE WORKS OF ART
CURIOS AND FURNITURE

FORMED BY THE CONNOISSEUR
MR. THOMAS SUTTON
ESTHALL, NEAR EASTBOURNE, SUSSEX, ENGLAND

THE ENTIRE COLLECTION
TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOON HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1917



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PREFATORY NOTE

THE whole of this collection is the private property of Mr. Thomas Sutton, a collector, connoisseur, and antiquary, and has been formed during the past twenty-five years with great taste and discrimination—bought from many well-known English collections which have been dispersed during that period, and other items added from time to time in the course of journeys through France, Italy and the Near East.

Many of the objects are of great interest and rarity. Special attention is called to the examples of early Limoges enamel, the fine ivory carvings; to the series of cups in wood, cocoanut, agate, and other materials, finely mounted during the sixteenth and seventeenth centuries, and to the curious little items illustrating old English life and domestic arrangements.

The descriptions are copied from Mr. Sutton's own private catalogue.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES

WORKS OF ART

Private collection of

MR. THOMAS SUTTON

Afternoon of Friday, November 9, 1917

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

SALE FRIDAY AFTERNOON

NOVEMBER 9, 1917

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2.30 O'CLOCK

Catalogue Nos. 1 to 265, inclusive

A COLLECTION OF OLD CHINA AND FAIENCE TEA CADDIES

Tea was introduced into England at the end of the sixteenth century, and was at first very dear; indeed, in 1657 it cost over \$25 per pound and in 1740 it was still \$4 to \$5 per pound. Pepys in his Diary on Sept. 28, 1660, writes: "I did send for a cup of tee (a China drink) of whieh I had never drank before."

This high cost of tea will account for the small size of these tea caddies, as not much was purchased at a time.

1—OLD NANKIN TEA CADDY

Henry Symons

Floral sprays and diaper pattern, in underglaze blue, and
etched in the paste.

2—OLD NANKIN TEA CADDY

11

1/

Flowers, river view and landscape in underglaze blue.

5.00 The two foregoing specimens are probably the oldest, imported
from China before chinaware was made in England.

3—OLD CANTON TEA CADDY

12

1/

Landscapes and river views finely painted in brilliant blue
under the glaze.

4—OLD CHINESE TEA CADDY

6⁰⁰ Floral designs, delicately penciled in black on a white ground.

Henry Lyons

5—OLD CHINESE FAMILLE VERTE TEA CADDY

Decoration of fighting cocks.

12⁰⁰

6—OLD CHINESE FAMILLE ROSE TEA CADDY WITH COVER

12⁰⁰ Decoration of floral medallions and vermiculated ground.

C. E. Christie

7—OLD CHINESE FAMILLE VERTE TEA CADDY

8⁰⁰ Decoration of figures, flowers and lattice pattern.

8—OLD CHINESE FAMILLE VERTE TEA CADDY

25⁰⁰ Phœnixes, tree peonies and pine painted in brilliant enamel colors. Teakwood stand.

miss Wilbur

9—OLD CHINESE FAMILLE VERTE TEA CADDY WITH METAL

16⁰⁰ CAP

16⁰⁰ Decoration of phœnixes, flowers and border designs.

Henry Lyons

10—OLD CHINESE "LOWESTOFT" TEA CADDY

9⁰⁰ Flowers in a basket and floral borders. Painted in delicate enamel colors.

11—OLD CHINESE PORCELAIN TEA CADDY

7⁰⁰ Made for England. Decorated with the monogram of the owner. Frequently called Lowestoft, owing to its English appearance, but certainly made and decorated in China to special orders.

Mrs. A. G. Hodges

12—OLD CHINESE "LOWESTOFT" TEA CADDY

11⁰⁰ Decorated with monogram ML in crimson and gold. With wreath borders of green. Has metal cap.

miss Teelner

Mrs A. G. Hodges

13—OLD CHINESE "LOWESTOFT" TEA CADDY

900 Delicately decorated with floral sprays in violet and gold.

14—OLD CHINESE "LOWESTOFT" TEA CADDY "

800 Decorated in delicate colors with floral sprays and butterflies.

15—OLD IMARI TEA CADDY

Ely Bernays

700 Floral designs in red, blue and gilding.

16—OLD IMARI TEA CADDY WITH CAP

W. Tessner

710 Decoration of flowering shrubs in coral-red and underglaze blue.

17—OLD DRESDEN TEA CADDY

"

900 Decoration of castle and trees finely executed.

18—OLD DRESDEN TEA CADDY

C. E. Kline

Decoration of flowers and fruits finely painted in delicate colors.

800 19—FINE OLD DRESDEN TEA CADDY

E. Rey

10 " Decoration of landscape, river view and floral sprays, finely painted in brilliant green.

20—CHOICE OLD LAMBETH DELFT TEA CADDY

J. A. Morris

200 " Decorated in Chinese style in cobalt blue.

21—VERY RARE OLD LAMBETH DELFT TEA CADDY

Edward Symone

250 " Decorated in *bleu de Nankin* with Chinese subjects. Marked with owner's initials, I. M., and date 1738.

From the Hodgkin Collection, whose owner was author of "Old English Dated Pottery."

22—RARE OLD LEEDS TEA CADDY

1100 " Old Liverpool transfer decoration of shepherd and sheep.

Henry Simeons

23—VERY CURIOUS OLD TEA CADDY

10⁰⁰ With relief and colored decoration of caricatures of the exaggerated fashions of the day. This was made at Lane, Delph (Staffordshire), early in the eighteenth century. A similar caddy is in the South Kensington Museum.

24—OLD LEEDS TEA CADDY

Miss Teschner

5⁰⁰ Flowers painted in brilliant colors.

25—RARE OLD LEEDS TEA CADDY

Mr. J. S. Morris

Decorated in Chinese style in cobalt blue.

7⁰⁰

26—RARE OLD STAFFORDSHIRE TEA CADDY

9⁰⁰ Pineapple design modeled in relief and glazed in yellow and green. Date, 1740.

R. Gilchrist

27—VERY RARE OLD JACKFIELD POTTERY TEA CADDY

Brilliant mirror-black glaze, with traces of old gilding.

25⁰⁰ Grapevine decoration modeled in relief. Complete with original cover. About 1700.

Chaffers says: "One of the oldest potteries in the country."

28—OLD STAFFORDSHIRE TEA CADDY

Mr. J. S. Morris

7⁰⁰ Decorated in yellow and green to represent the rind of a melon. Date, 1750.

T. J. Carey

29—INTERESTING OLD WHIELDON TEA CADDY

Design of a cauliflower. Green and cream-white glaze.

17⁰⁰ Curious and interesting piece with metal cover. About 1750.

W. W. Gearan

30—UNIQUE TEA CADDY

35⁰⁰ Hexagonal shape. Mounted and capped in silver. Of fine alabaster, cut to a wonderful thinness and delicacy. Interesting and valuable. Italian. Sixteenth century.

MISCELLANEOUS CERAMICS

31—SMALL DISH AND FIVE PLATES

T. E. Klinc

700 An oblong dish with five small plates of the earliest style of Dresden, the under sides decorated with prunus branches in relief.

At the beginning of the works at Dresden, most of the designs were adapted from Chinese patterns.

32—TWO OLD DRESDEN CUPS AND SAUCERS

Ely Bernage

100 Painted with Watteau subjects. (One cup riveted.)

33—TWO MARCOLIN DRESDEN CUPS AND SAUCERS

E. Rey

1200 Pink and green and gilt borders and painted with fruits and flowers. Choice old specimens.

34—TWO OLD SÈVRES PORCELAIN CUPS AND SAUCERS

2700 Painted with roses and green wreaths. Date, 1770.

From the collection of the Earl of Harrington.

35—TWO OLD SÈVRES CUPS AND SAUCERS

T. E. Klinc

2200 Cups with handles. Floral decoration. Date, 1770. (One cup and one saucer riveted.)

36—OLD SÈVRES CACHE-POT

E. Rey

400 Detached flower and wreath borders. Painted by Noël, 1772.

37—TWO OLD DERBY DISHES

Mrs. A. G. Hodges

With blue and gold borders and gilt floral sprays.

38—TWO CROWN DERBY PORCELAIN DISHES AND EIGHT SAUCERS

T. E. Klinc

10 With festoons in relief, and gilt edges. Early puce color mark. English Derby about 1770-1780.

Henry Symons

39—TWO RARE SWANSEA PORCELAIN PLATES

3250 Of fine quality, painted with floral designs in brilliant red, blue and gold. Marked "Swansea" in red.

Diameter, 8 inches.

40—OLD CHAMBERLAIN WORCESTER PLATE

1100 Decorated in Chinese style.

Diameter, 9½ inches.

41—OLD STAFFORDSHIRE TEAPOT

100 With medallion decoration representing Peace made between Great Britain and United States of America, *Temp. Geo. III.* (Spout repaired.)

42—OLD STAFFORDSHIRE CUP AND SAUCER

90 To match the preceding teapot.

43—OLD STAFFORDSHIRE GROUP

3700 "Parson and Clerk." Glazed in colors, reds predominating. (Repaired.)

44—CURIOUS OLD SWISS POTTERY PLATE

500 Bronze glaze. Coat-of-arms modeled in relief and colored.

45—RARE BROWN STONEWARE MUG

200 With silver mounts, impressed mark: "Korcher Pottery," Mortlake, Surry."

From the Hodgkin Collection, whose owner was author of "Old English Dated Pottery."

The only specimen the owner has even seen as coming from this factory.

Height, 4 inches; diameter, 4 inches.

E. Cline

46—RARE NASSAU JUG WITH REPOUSSÉ SILVER HINGED LID

2500 Gray body, with touches of aubergine glaze. Relief decoration of floral scrolls and a center medallion with portraits of a king and queen. Dated 1691.

Height, 8½ inches.

47—FINE OLD DELFT TANKARD

Ferdinand Oswald

Painted with bird, rocks and flowers in red, green and blue.

Dutch. Eighteenth century.

900

Height, 7 inches.

E. Bernays

48—PAIR CHOICE AND DAINTY SÈVRES BISCUIT VASES

Of oviform shape, with oak-leaf festoons. Modeled by Duplessis.

820

Height, 6½ inches.

Miss Mac Farland

49—PAIR OF OLD FRENCH FAIENCE CANDLESTICKS

Decorated in blue and white with flowers and scrolls, marked "M." The factory of Mallhaut (Aube, France). Eighteenth century.

3700

Height, 9 inches.

E. Rey

50—OLD FRENCH FAIENCE EWER

Decorated with portrait of "Chilperic, Rex France 8me," and fleur-de-lis, in yellow on blue ground.

380

From the Caselli Collection.

Height, 9 inches.

" " "

51—A LARGE EIGHTEENTH CENTURY FRENCH VASE

Dark blue ground, painted with Chinese subjects, the neck shaped and gilded to represent a metal mount. Sarreguemines, Moselle, France.

400

Height, 16½ inches.

52—VERY FINE PALISSY WARE DISH

G. E. Klare

This dish is beautifully modeled and finished, the design being from the renowned pewter dish by Briot, "The Temperance Dish." The center with a nude figure of Temperance holding a cup, and allegorical representations of the elements surrounding her, and Sciences on the rim, with a variety of Renaissance ornamentation. This dish is illustrated in Solon's book, "Old French Faience," page 32. The companion dish is in the Louvre Museum, Paris. Framed under glass.

1500

Diameter of dish, 16 inches.

J. D. Maitland

53—OLD JAPANESE POTTERY OKIMONO AND INCENSE BURNER

750 In design of a sleeping cat. Well modeled and curious piece, and coated with a crackled white and black glaze.

E. Rey Length, 11 inches.

54—PAIR OF OLD CHINESE PORCELAIN DISHES

3200 *Famille rose.* With peony and foliage decoration in brilliant enamel colors. Clouded green ground. About 1700.

E. Rey Diameter, 12½ inches.

55—PAIR OLD CHINESE PORCELAIN LARGE PLATES

3500 Elaborately decorated with peonies, leaf scrolls and foliage in brilliant enamel colors on a deep green ground.

E. Rey Diameter, 14 inches.

RHODIAN FAIENCE

56—RHODIAN FAIENCE PLATE

2500 Coated with a greenish-white glaze and decorated with tulips and carnations and foliations in red, blue and green. Border of black scrolls.

E. Rey Diameter, 10 inches.

57—RHODIAN PLATE

2200 Deep form. Decoration of tulips and other flowers, and foliations, in brilliant red, blue and green on a cream-white ground. The edge bordered with black scrolls.

E. Rey Diameter, 10 inches.

58—RHODIAN FAIENCE DEEP PLATE

5200 Cream-white ground, with decoration of carnations, tulips and foliated patterns in iron red, two shades of blue and green. Black scroll border.

E. Rey Diameter, 10¼ inches.

59—RHODIAN DEEP DISH

4200 Decorated, in brilliant red, blue and green, with tulips, carnations and leaf designs on a white ground.

E. Rey Diameter, 11½ inches.

60—OLD PERSIAN FAIENCE DISH

*Miss Wilbur*Decorated with conventionalized peacocks and vases and
flowers in blue and black.225*Diameter, 11 inches.*

61—DAMASCUS DISH

*Mrs. E. B. Blashfield*275 Decorated with dark blue scrolls, diaper and floral patterns, on turquoise-blue crackled ground.*Diameter, 13 inches.*

62—BOKHARA FAIENCE DISH

Mrs. E. Nathan

Decorated in shades of blue and brown with floral and scroll designs. From Aleppo. Eighteenth century.

20 00*Diameter, 13 1/4 inches.*

63—FAENZA TAZZA

Ferdinand Loral

With bird in center and arabesques in panels. Finely painted arabesque designs.

25 00*Diameter, 9 inches.*

ITALIAN MAJOLICA

64—ITALIAN MAJOLICA PLATE

*Ferdinand Loral*20 00 Faenza. Decorated with a portrait in center, inscribed "Octaviano," and with arabesque border finely painted in yellow, green and white on alternate panels of dark blue and buff. (Repaired.)*Diameter, 10 inches.*

65—ITALIAN MAJOLICA TAZZA

*Heart Bessini*425 Urbino. Subject of decoration: "Diana and Actaeon," and coat-of-arms above.*Diameter, 10 1/2 inches.*

66—ITALIAN MAJOLICA DISH

*Ferdinand Loral*25 00 Urbino. Decoration of "Niobe's Children." Painted in brilliant tones of blue, yellow and green. (Repaired.)*Diameter, 10 1/2 inches.*

67—ITALIAN MAJOLICA DEEP DISH

25⁰⁰ Urbino. Decorated, in brilliant colors, with "Adonis Hunting."

Ferdinand Cowall
Diameter, 12 inches.

68—ITALIAN MAJOLICA TAZZA

75⁰⁰ Urbino. Subject of decoration: "Angels Appearing to Abraham," with a bishop's coat-of-arms above, painted in fine color.

E. Rey
Diameter, 11 inches.

69—ITALIAN MAJOLICA DEEP PLATE

52⁰⁰ Urbino. Subject of decoration, the "Judgment of Paris." — Painted in tones of yellow, green, blue and black. (Repaired.)

Diameter, 10 inches.

70—ITALIAN MAJOLICA DISH

52⁰⁰ Urbino. Subject of decoration: "Joseph and his Brethren." — Painted in finely combined colors. (Repaired.)

Diameter, 9 1/4 inches.

71—ITALIAN MAJOLICA LARGE DISH

100⁰⁰ Urbino. Elaborately decorated with Stag Hunt painted in brilliant colors. (Repaired.)

Diameter, 13 3/4 inches.

72—LARGE URBINO MAJOLICA DISH

the Eclipse

142⁰⁰ Deep form, and elaborately decorated with a subject after Raphael, skilfully painted in brilliant tones of yellow, red and blue. The reverse, of buff glaze and inscribed in blue: "Son Fali Dono, al Populo Romano." Mounted in a large carved wood and gilded frame.

Diameter, 18 inches, exclusive of frame.

73—LARGE ITALIAN MAJOLICA PLATE

Henry Simeon

65⁰⁰ Urbino. Decorated with a scene representing the "Carrying off of Helen of Troy," finely painted in brilliant colors.

Diameter, 20 inches.

74—ITALIAN MAJOLICA LARGE DISH

Castelli. Figure in center. Medallion and Raphælesque ornaments in four panels, all of which are painted in yellow, green and white.

Henry Simeone
45⁰⁰ *Diameter, 16 inches.*

75—ITALIAN MAJOLICA DISH

Diruta. Inscribed "Isotta Bella" on a scroll in center. Formal leaves on the border in brown and blue. Fine lustre. (Repaired.)

Ferdinand Sorvald
60⁰⁰ *Diameter, 11½ inches.*

76—ITALIAN MAJOLICA DISH

Gubbio. Painted with the arms of Siena (a wolf) in the center, holding a banner inscribed "Liberta." Dolphins and acanthus leaves round the border, in very fine lustred red and brown, outlined in blue.

E. Rey
80⁰⁰ *Diameter, 10¼ inches.*

77—ITALIAN MAJOLICA LARGE DISH

Diruta. Decorated with classic head and inscribed scroll in center. Scale pattern around the border, in lustred brown and blue.

450⁰⁰ *Diameter, 15½ inches.*

78—ITALIAN MAJOLICA DISH

Castel Durante. The center decorated with a coat-of-arms surrounded by scrolls, and a pink border with blue medallions and sgraffito scrolls.

320⁰⁰ *Diameter, 14¾ inches.*

79—ITALIAN MAJOLICA TAZZA

Diruta. Cylindrical shape, on tall foot. Painted with the Sacred Monogram on geometrical shield, bordered by foliage and scale pattern in fine lustre. Foliage and star ornaments on the exterior.

145⁰⁰ *T. Desclune*
Diameter, 9 inches.

80—ITALIAN MAJOLICA BOTTLE

Mr. Harding

Faenza. Painted with arabesques, scroll and inscription in blue, yellow and green on white ground.

30⁰⁰

Height, 10 inches.

81—PAIR ITALIAN MAJOLICA JARS

Castel Durante. With covers and two masks and serpent handles each. Figure of Amphitrite in oval panels, and trophies in buff on a dark blue ground, and with inscriptions.

130⁰⁰

Height, 8½ inches.

82—ITALIAN MAJOLICA JAR

Mrs. A. Nathan

Faenza. Decoration of female bust and inscription, "V
Violato," and the Medici arms.

90⁰⁰

Height, 10¼ inches.

83—SIENA JAR

E. Rey

With handle and spout and inscribed: "Conserv Violari." Blue and white decoration on yellow ground, with borders of laurel leaves in brown, yellow and black.

210⁰⁰

Height, 13 inches.

84—PAIR LARGE ITALIAN MAJOLICA JARS

With covers and two handles each. Castel Durante. Painted with Amphitrite in oval panels, and military trophies in buff on a dark blue ground. Dated in the scrollwork, "1579."

140⁰⁰

Height, 16 inches.

MISCELLANEOUS OBJECTS

85—OLD RHODIAN FAIENCE JUG

Ferdinand Oswald

22⁰⁰

Cream-color ground, with decoration of tulips and leaf scrolls in red, blue and green.

86—RARE OLD PERSIAN FAIENCE INCENSE BURNER

A. H. Macumber

15⁰⁰

With pierced cover and metal mounted. It is decorated in brilliant cobalt blue under a lustrous white glaze.

Height, 8 inches.

Ferdinand Cowall

87—OLD RHODIAN ROSE WATER SPRINKLER

1750
Oviform, with tall slender neck. Finely decorated with scale pattern and leaf scrolls in brilliant blue, green and iron red.

Height, 8 inches.

88—RARE OLD ANATOLIAN BOWL

1200
Of thin sonorous porcelain. Decorated with incised panels, and enameled flowers and scrolls, under a brilliant glaze.

Diameter, 5½ inches.

89—PERSIAN FAIENCE COFFEE CUP

300
Pierced border, filled in with translucent enamel. Coated with a soft cream-white glaze and decorated in blue.

Ely Bernaux

90—VERY RARE AND FINE MURANO GLASS LARGE FLASK

7800
Canteen shape. The decoration in gilding and blue, red and white enamel showing strong traces of Eastern motive. Fifteenth century.

Maisenbaur

91—FINE SIXTEENTH CENTURY VENETIAN GLASS DISH

3500
The center fluted, and decorated with figure of "God the Father," and the border with the four Evangelists.

Diameter, 10 inches.

92—SEVENTEENTH CENTURY VENETIAN GLASS JUG

700
With blue handle and rim. Decorated in white and ornamented with a band of golden yellow bosses.

Height, 7 inches.

93—SIXTEENTH CENTURY VENETIAN GLASS DOUBLE TUMBLER

1200
Fashioned in transparent white over an inner glass of ruby red, which is decorated with tulips and foliated scrolls in gilding.

Height, 7 inches.

94—SIXTEENTH CENTURY VENETIAN DOUBLE TUMBLER

2700
The inner glass decorated with a hunting scene in gold, green and other enamels. Rare type.

Height, 2½ inches.

JAPANESE NETSUKEs AND LACQUERS

95—THREE CARVED WOOD NETSUKEs

5 (a) Rat gnawing a bean pod.
(b) Japanese boy catching a butterfly.
(c) Three turtles on a lotus leaf.

96—THREE CARVED WOOD NETSUKEs

60 (a) Demon hiding in a box.
(b) Watenabo with sign post.
(c) Japanese woman and three children.

97—TWO SOOCHOW LACQUER NETSUKEs

36 In form of gourds. Finely carved ornamentation.

98—THREE CARVED WOOD INROS

60 (a) An owl and young. Signed Ichiga.
(b) Japanese woodcutter. Signed Shuza.
(c) A hawk holding in its beak a large fish (Namaza).
Signed Nobuhara.

99—THREE NETSUKEs

60 (a) Wood, in shape of a peach, which opens and discloses two men playing game of Go.
(b) A conch shell carved in wood.
(c) Samboso dancer in gold lacquer.

100—THREE IVORY NETSUKEs

750 (a) Manju, or button.
(b) Quail and grasses, in various metals on gilt ground.
(c) Carved in openwork of clouds, and chrysanthemums in bloom wrought in gold and shakudo.

101—TWO IVORY NETSUKEs

700 (a) Dragon coming out of a jar. Signed Chikuzosai.
(b) Coiled serpent swallowing a toad.

102—Two IVORY NETSUKE

(A) Eight-sided vase, finely engraved inscriptions and figures.
(B) A Japanese cottage in the mountains.

J. N. Kaldenberg

103—Two IVORY NETSUKE

(A) Seal with kylin.
(B) Hadesu killing the tiger.

104—Two IVORY NETSUKE

(A) Japanese gardener with basket of fruit.
(B) Japanese boy with basket.

J. N. Kaldenberg

105—Two IVORY NETSUKE

(A) Two-children puzzle.
(B) Teasing Hotei. Signed.

106—Two IVORY NETSUKE

(A) Rat on a large radish.
(B) Sacred ox and priest. Signed.

107—THREE CARVED IVORY NETSUKE

(A) Boy playing with a toy.
(B) A twig of wood.
(C) A small gourd.

J. C. Martland

108—IVORY INRO

1500 Four compartments. Finely carved ornamentation of people fishing, others carrying burdens, crossing a bridge, temples, and other subjects, being the Chinese prototype of the eight views of Onin. Nashiji lacquer inside. Early eighteenth century.

J. S. Morris

109—LACQUERED INRO

400 Four compartments. Priest, cascade and pine in Iidai, kiozu, and sofū, silver inlaid in takanakizi.

110—LACQUER INRO

400 Four compartments. Decoration representing strips of brocade of various designs, in Niramakizi with Karakusa ends.

111—LACQUERED INRO

500 Paulowna crests, in raised lacquered and mother-of-pearl work on kingi.

112—AVENTURINE LACQUER INRO

500 Decorated in gold and black lacquer with the rake and besom of the Takasazo elders under the pine trees. Cloisonné enamel netsuke and metal-work ojime.

MISCELLANEOUS CURIOS AND CABINET OBJECTS

113—JAPANESE WRITER'S BOX (SUZURI BAKO)

1750 Natural wood, with the grain emphasized, decorated in high relief in Togidashi lacquer of gold, red and green, with a gourd vine, a cicada on the leaf. Inside is a clump of cockscomb plants. An iron mitzur, or water-pot, is shaped as a chrysanthemum flower.

114—SIX EXQUISITELY EXECUTED OLD CHINESE MINIATURE PAINTINGS ON GLASS

350 Consisting of figure and landscape subjects. Minutely finished specimens of this small size are exceedingly rare. Mounted in a gilt frame. Early eighteenth century.

115—SMALL EIGHTEENTH CENTURY PENDANT

600 An Italian peasant charm, bought in Spoleto.

116—AN OLD ENGLISH PENDANT JEWEL

4250

The center minutely carved with a trophy in ivory, and the border set with small rubies. A choice little gem. Eighteenth century.

117—ITALIAN SEVENTEENTH CENTURY ROCK CRYSTAL PENDANT

2700

Enclosing a figure of the Virgin Mary in gold and enamel.

118—PAIR OF EIGHTEENTH CENTURY CLASPS

1500

In silver-gilt and set with amber, under which is an engraved ornamentation of classical subjects: Juno and Phœbus.

119—EIGHTEENTH CENTURY CHINESE PURE GOLD BRACELET

12500

Of artistic and skilful workmanship. Ornamented with three plaques, which are most exquisitely carved from the thick part of the skull of a crane. Very rare.

120—ANTIQUE LARGE WATCH

4500

By Julian Le Roy, of Paris. With three cases, the inner one of silver, the second one of tortoise-shell mounted in silver and the outer case of silver with repoussé ornamentation. The enameled face painted with flowers. Made for a Turkish potentate.

121—A MINIATURE IKON

1700

Russian. Seventeenth century. A saint, in enamel, with silver-gilt mounts; inscription on the reverse.

122—A FINE MINIATURE IN ENAMEL

6000

By Christian Lincke (1684-1767). Represents Lady Lucy Montagu, daughter of the Earl of Halifax. She married Francis North, 1st Earl of Guilford (1704-1790), and was mother of Lord North (1732-1792), King George's First Minister, who caused the war between the United States of America and England. Mounted in a gold locket.

From the collection of the Earl of Sheffield, Sheffield Park, Sussex.

E. Bessine

123—EXQUISITELY PAINTED MINIATURE OF A CHILD

4250

In blue and white dress and cap. Signed: "H. W. 1788." This represents the Hon. Maria Josepha Holroyd, daughter of the 1st Earl of Sheffield. She corresponded with Gibbon, the well-known historian, and a series of her letters has been published in two volumes. She became Lady Stanley, and the present Lord Stanley of Alderley is a descendant. Mounted in a gilt metal frame of the period, which is ornamented in repoussé.

From the collection of the Earl of Sheffield, Sheffield Park, Sussex.

124—SIX EXQUISITELY PAINTED MINIATURES

900

Executed in gouache. Courtiers in quaint fancy costumes. Louis XVI period, in carved wood frames. Choice and rare specimens.

125—FOUR MINIATURES OF THE BAKER FAMILY

3750

Of Gloucestershire, who were connected by marriage with the Earl of Sheffield's family. In the one frame are the mother, father and two children. An interesting group. The work of James Ferguson, 1710-1762.

126—A FRAME CONTAINING THIRTY-NINE "TASSIE" GEMS

4500

These gems are finely modeled in various colors simulating various precious stones.

James Tassie, 1735-1790. Eminent modeler and craftsman,—"his medallions are works of much distinction and charm" (Dictionary of National Biography). He exhibited medallions at the Society of British Artists from 1767 and at the Royal Academy from 1769. The finest collection of his works is now the property of the Scottish National Portrait Gallery and is exhibited in the National Gallery at Edinburgh.

127—A VERNIS MARTIN NEEDLECASE

750

Painted in grisaille. Louis XVI period.

128—A HAWK'S HOOD, IN LEATHER

17.50

Used when hawking to put over the falcon's head and removed when the quarry is in sight. Curious and very rare. English. Sixteenth or seventeenth century.

Mrs. E. H. Blashfield

129—SMALL BOX OF HORN WITH METAL MOUNTS

2250 In the form of a book. Curious and rare piece. English.

About 1650.

To open this box, you simply draw the finger across the center mount, marked with a small X. It goes quite easily, no force to be used.

130—EIGHTEENTH CENTURY "TIPSTAFF" *A. H. Maemurer*

900 These miniature maces were taken by the Bailiff or Court Runner, or officer of the Courts of Justice, when serving writs or arresting any person. They were exhibited to prove their authority, "in the King's name," hence the Royal crown upon them. This special one belonged to a warden of the old Marshalsea Prison (now closed).

131—ENGLISH SEVENTEENTH CENTURY SMALL CUP *Mrs. Robert Dakin*

500 Silvered. Repoussé flowers and scrolls.

132—A SMALL ITALIAN SIXTEENTH CENTURY CYLINDRICAL NEEDLECASE *Dr. W. G. Bardin*

6500 In russet iron and gilding, finely chiseled. A coat-of-arms at the end as a seal.

133—SILVER AND NIELLO CASE FOR KOHL *Mr. Stone*

500 Ornamented with flowers and scrolls. Bought in Cyprus. Eighteenth century.

134—SET OF EIGHTEENTH CENTURY CRETE JEWELRY *Mrs. Fitzgibbons*

2250 Consisting of a silver-gilt necklace, bracelet and pair of earrings. Of fine and delicate workmanship.

135—EIGHTEENTH CENTURY MONTENEGRO ORNAMENT FOR THE FRONT OF A DRESS *Mrs. Wilber*

1500 In silver filigree and enamel work, set with cabochon gems.

H. W. Hardinge

136—A CASE FOR A "BEAZOR STONE"

25 0

A round box of silver, finely pierced, with scroll designs and foliage, and partly gilded.

Sir James Simpson has described many remarkable curing or charm stones, which have been passed down from generation to generation, and which were believed to possess supernatural powers. Most of them seem to have been brought from the East, and the case of the present one shows quite an Eastern influence.

Mrs. Robert Jappay Diameter, 2 3/4 inches.

137—PAIR EIGHTEENTH CENTURY CYPRUS BELT CLASPS

40 0

Repoussé silver.

138—PAIR GIRDLE CLASPS FROM CYPRUS *F. Barnester*

730

Silver gilt in design of palm leaves, and elaborately ornamented with enamels and incrusted imitation jewels.

A. H. Macumber

139—TWO ANTIQUE ROUNDELS, OR BOSSES OF BRONZE

50 0

The centers with coats-of-arms in champlevé enamel, the borders pierced with design of lizards, scrolls and other designs.

These specimens were bought many years ago in Constantinople, and the late Sir Charles Robinson, writing about them, says: "They may well be relics of the last Crusade of St. Louis of France, as many French Knights perished on this journey to the East." See autograph letter included with this lot. The companion pair are still in the Victoria and Albert Museum, South Kensington.

Each: Diameter, 4 inches.

Miss Mae Farland

140—SIXTEENTH CENTURY DAMASCENED IRON KEY RACK

12 50

Old iron frame, with three hooks very finely damascened with gold. Milanese work of the sixteenth century. Probably made by an armorer, to hang keys or other small articles upon.

Length, 6 1/2 inches.

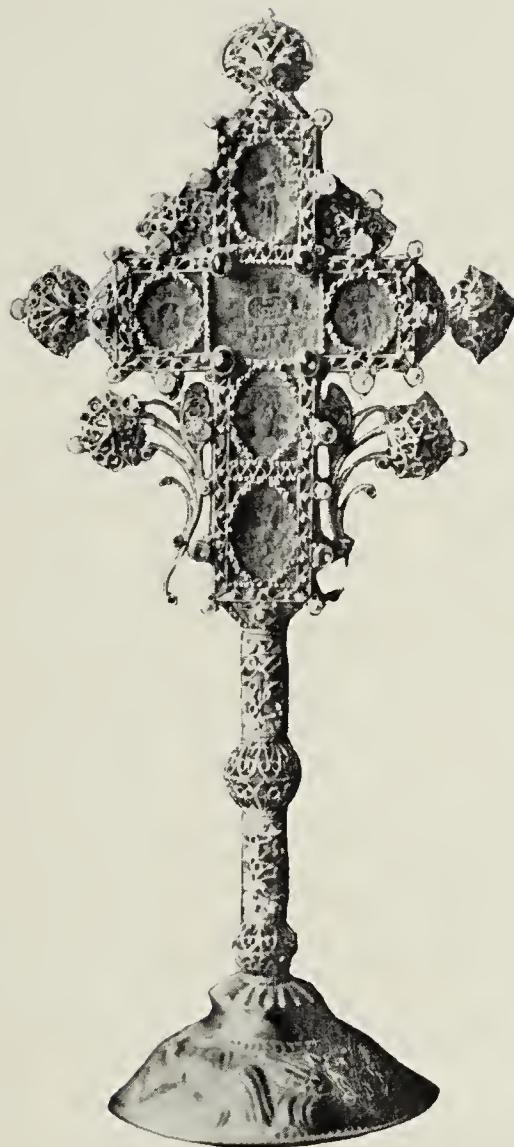
C. H. Iselme

141—A MINIATURE PORTABLE ALTARPIECE

30 0

In gilded and engraved metal. The center painted with the Crucifixion, above is Christ risen, and below the sepulchre. Italian. Sixteenth century.

From the Bemrose Collection.



E. H. Lesslme

142—EARLY EIGHTEENTH CENTURY BOXWOOD CROSS

7000

From Mount Athos, most minutely and exquisitely carved with scenes from the Life of Christ. Mounted in silver-gilt, jeweled and enameled framework. Fine Russo-Greek workmanship.

Height, 9 inches.

B. N. Bardus

143—EARLY EIGHTEENTH CENTURY SWISS BOOK COVER

75⁰⁰ In silver gilt, beautifully engraved and pierced. This binding is from Zurich and was executed at a time when very strict sumptuary laws were passed, which forbade the ladies to appear at church in colored robes or highly decorated dresses of any kind, and so they expended their money and taste upon the bindings of their prayer books and bibles. A most interesting and charming specimen.

Length, 6 $\frac{3}{4}$ inches; width, 4 $\frac{1}{4}$ inches.

144—SIXTEENTH CENTURY CROSS *Mar. 8. 1612*

55⁰⁰ Copper gilt applied over wood, engraved with scrolls and ornamented with five niello medallions, the four Evangelists and a scene of the Crucifixion. Signed: Bernadino no Fuco, 1552.

Height, 12 $\frac{1}{4}$ inches; width, 9 $\frac{1}{4}$ inches.

145—TWO SEVENTEENTH CENTURY PERSIAN DRAWINGS *W. Parmentier*

1750 Of flowers in vases, exquisitely executed in water colors. Mounted in metal and enamel frames of the same period.

146—FINE OLD RUSSIAN IKON

18 15

40⁰⁰ The paintings of Madonna and Child and Saints, finely executed in colors and gilding. Overlaid with repoussé gilt and chiseled metal.

Height, 12 $\frac{1}{4}$ inches; width, 10 $\frac{1}{2}$ inches.

147—A PAIR OF EIGHTEENTH CENTURY CLASPS *W. Glorie*

20⁰⁰ In carved mother-of-pearl and mounted in silver. Bought in Cyprus.

148—CARVING IN MOTHER-OF-PEARL

20⁰⁰ "The Flight into Egypt." Eighteenth century. Sicilian.

149—SIXTEENTH CENTURY JEWEL CASKET *Mrs. Pier*

1750 Of mother-of-pearl mounted in copper. English. About 1500.

One of the oldest specimens of this class of work known.

Diameter, 4 inches.

150—AN ELIZABETHAN CUP

Mr. Dawson

125⁰⁰

Formed of sections of iridescent pearl shell, shaped as a mazer and the foot and rim mounted with silver and the handles formed as gryphons. English. Sixteenth century.

Height, 3 inches; diameter, 6½ inches.

151—CHARLES I DISH

V

K

3200

Formed of sections of iridescent pearl shell, joined together with metal pins and bands. English work of the time of Charles I. (1600.)

Diameter, 8 inches.

152—NAUTILUS SHELL CUP

Mr. Mossell

20⁰⁰

Nicely marked and mounted on tall ornamental foot in metal gilt.

Height, 8¾ inches.

153—RARE CHARLES II CUP OF TORTOISE-SHELL

Mr. Dawson

60⁰⁰

With silver mounts, and strapwork, on baluster stem of good design. English, 1670-1680.

Height, 4½ inches.

154—A BEAUTIFUL CARVED AGATE CUP

Herbert Drury

75⁰⁰

Italian. Sixteenth century. Finely mounted with gilt metal foot and handle.

Similar cups are in the jewel room at the Uffizi Palace, Florence.

a. H. Maenner

155—SWISS EARLY SIXTEENTH CENTURY KNIFE AND FORK

45⁰⁰

The handles of ivory and beautifully carved with cupids and fruit.

156—FRENCH FOURTEENTH CENTURY SMALL PLAQUE

Mrs. R. B. Lorillard

Carved ivory. "Mary and Martha at the Cross."

80¹⁰

Height, 2½ inches.

157—FRENCH FOURTEENTH CENTURY IVORY PLAQUE

W. H. W. W. W. W.

From a small casket. "The Annunciation." Finely carved.

90¹⁰

J. Schne

158—ENGLISH FOURTEENTH CENTURY IVORY PAX

300 With finely carved figure of the Virgin and Child and two attendants.

Chaucer, in "The Parson's Tale," refers to the "kissing of the Pax."

Height, 3 inches.

H. N. Hardwig

159—FRENCH FOURTEENTH CENTURY IVORY PLAQUE

180 Finely carved with the "Crucifixion" and figures of the Marys and soldiers.

Height, 3 1/4 inches.

Miss R. H. Lorenzini

160—FRENCH THIRTEENTH CENTURY SMALL IVORY PLAQUE

90 Carved with a scene of the "Resurrection." Interesting details of costume of the sleeping Roman soldiers.

Height, 3 1/4 inches.

▲ ▲ ▲ ▲ ▲

161—FRENCH FOURTEENTH CENTURY LEAF FROM A DIPTYCH

130 Ivory, finely carved with a scene of the "Crucifixion" beneath Gothic arches.

Height, 3 1/4 inches.

H. N. Hardwig

162—ENGLISH THIRTEENTH CENTURY IVORY PLAQUE

280 Carved in relief with figure of St. Vincent (the patron saint of travelers). He is holding a book and burette, and stands between columns and a scroll. Very rare subject.

This came from the FitzHenry Collection and was for many years exhibited at the Victoria and Albert Museum, South Kensington, London.

Height, 5 inches.

Herbert Hersey

163—ITALIAN SIXTEENTH CENTURY IVORY PLAQUE

2750 Beautifully carved bust of a Bacchante. Very fine patina. In gilt frame.

Diameter, 3 3/4 inches.



A. K. Maenner

164—FLEMISH SEVENTEENTH CENTURY IVORY PLAQUE

40⁰⁰ Artistically carved in high relief with figures of Virgin and Child.

Height, 4 inches; width, 2 $\frac{3}{4}$ inches.

165—FRENCH EARLY EIGHTEENTH CENTURY IVORY PLAQUE

Exquisitely carved in relief with "The Genius of Painting."

58⁰⁰ Mounted in a repoussé gilt metal frame.

Height, 4 $\frac{1}{2}$ inches; length, 5 $\frac{1}{4}$ inches.

166—FLORENTINE SIXTEENTH CENTURY LONG PLAQUE

Ivory, carved with numerous figures representing a marriage scene.

175⁰⁰ Height, 3 $\frac{1}{4}$ inches; length, 11 $\frac{1}{4}$ inches.

167—ENGLISH EARLY FOURTEENTH CENTURY LEAF OF A DIP-
TYCH

H. W. Hardung
230⁰⁰ Of carved ivory. A scene representing the "Adoration of the Magi," in high relief.

Height, 4½ inches; width, 3¼ inches.

From the collection of the Rev. Mayhew, F.S.A. (See cutting from the catalogue in the case under the ivory.)

A. Civatti Co.

168—NORTH ITALIAN SEVENTEENTH CENTURY IVORY PLAQUE

90⁰⁰ Finely carved in bold relief with "The Nativity," Shepherd adoring and many details. Framed.

Height, 4 inches; length, 6½ inches.

169—NORTH ITALIAN SEVENTEENTH CENTURY IVORY PLAQUE

80⁰⁰ A companion to the preceding. The Three Kings bringing gifts to the Holy Child.

Height, 4 inches; length, 6¾ inches.

u u k

170—VENETIAN SIXTEENTH CENTURY IVORY TRIPTYCH

100⁰⁰ Inlaid with twelve carved ivory tablets representing scenes from the Life of Christ. Enclosed in carved wood case of Gothic design, which is inlaid with ivory.

Height, 15½ inches; width, 13½ inches

171—FRENCH LOUIS XVI IVORY ROUND BOX

Miss R. H. Lorenz Agents
Finely carved and pierced. Watteau subject in panel.

1250

Diameter, 2½ inches.

Mrs. E. H. Flashfield

172—SWISS EARLY SEVENTEENTH CENTURY IVORY PAX

1250 Trefoil shape. Engraved with figure of our Lord, I.H.S. and sacred emblems, underneath, with the Virgin and Child. — Curious and interesting example.

K. Oshima

173—SEVENTEENTH CENTURY IVORY STATUETTE

350⁰⁰ Seated figure of Buddha, on a lotus throne, in teaching attitude.

Height, 4½ inches.

K. Oshima

174—SEVENTEENTH CENTURY IVORY STATUETTE OF BUDDHA

In standing posture, with various emblems. South India.

350

Height, 6½ inches.

175—OLD ENGLISH IVORY TEA CADDY

Mrs Maetland

Octagon-shape with domed lid and silver escutcheon, and panel with engraved coat-of-arms.

320

176—THE GRIP AND GREATER PORTION OF THE SHEATH OF A DAGGER. SWISS. END OF SIXTEENTH CENTURY

Mrs R. H. Lorenzen

900

Of stag-horn, very finely carved in relief. On the grip is a scene from "The Last Judgment." On the sheath the ornamentation represents "The Dance of Death," winding round it in a spiral, with Death leading away all orders of men and women, from the Pope and Emperor to the beggar and cripple, with long inscription, of which the following is a translation:

"As you come and as you go, where you are and where you stay, remember that you must die, so will one after the other come to his grave, till at last all are there."

Baron de Cosson Collection, Christie's, May, 1893.

Length, 13½ inches.

177—AN OBLONG IVORY BOX

Mrs R. H. Lorenzen

750

From South India. The lid carved with figures of Lira and Buddha, and around the sides are figures in arches. Seventeenth century. A most interesting piece.

Height, 3½ inches; length, 9 inches.

178—JEWEL OR LACE BOX

Herbert Wm. May

200

Of carved and pierced bone. Made by French prisoner during the Napoleonic wars.

Height, 5¼ inches; width, 7½ inches; length, 10 inches.

179—SIXTEENTH CENTURY CHAMPELÉ ENAMEL PANEL

Mrs Wilber

1250

In champlevé enamel. From a *chasse*. The center section with Christ in a mandorla and the sides with two figures of angels.

Height, 2½ inches; length, 5¾ inches.

Herbert Duruy

180—A POCKET TABLET CASE OF ENGLISH ENAMEL

30⁰⁰ About 1650. White ground, with beautifully colored flowers. It still holds the original card tablets, which were often used for painting upon the miniatures of the period. This enamel is very similar to the watch-case which belonged to King Charles I and which he gave, when on the scaffold, to the Earl of Ashburnham, and which is still preserved at Ashburnham House, Sussex.

T. Klime

181—LOUIS QUINZE GILDED METAL CASKET

2250 Ornamented with four inserted panels of old Dresden porcelain which are finely decorated with battle and camp scenes.

Height, 4 inches; length, 5 inches.

182—TRIPOD STAND FOR AN ALTAR STATUETTE OR CROSS

15⁰⁰ Mounted in gilt ormolu and ornamented with an enameled plaque depicting a saint and cherubs in the clouds. French. Eighteenth century.

J. Voron

183—FRENCH LOUIS THIRTEENTH SILVER-GILT CASKET

95⁰⁰ Repoussé ornamentation, and embellished with nine enamel plaques of mythological and floral subjects, within borders of silver filigree.

Height, 5½ inches; length, 7¼ inches.

A. Clivotte & Co

184—SET OF TEN SIXTEENTH CENTURY LIMOGES ENAMEL MEDALLIONS

3200 Portraits of the Roman emperors.

From the Blenheim Palace Collection.

Miss R. G. Lorenz

185—SIXTEENTH CENTURY ENAMEL PLAQUE WITH RAISED CENTER

140⁰⁰ By Jean Pénicaud III. Decorated with five medallion heads.

From the FitzHenry Collection and exhibited for many years at South Kensington Museum.

Diameter, 5¼ inches.



J. J. Van Allen
186—SIXTEENTH CENTURY LIMOGES ENAMEL BOWL

19500
The interior with the figure of St. Francis of Assisi in the center, and figures emblematic of the Seasons, intercepted by grapes and fruit trees in bearing. The under side is painted with an Italian landscape. Signed: "P. N." (Nardon Peinchad).

Diameter, 5 1/2 inches.

187—Two FINE SIXTEENTH CENTURY LIMOGES ENAMEL OVAL PLAQUES

510 December and January. By Suzanne Court. Two from a series of the twelve months, showing most interesting details of domestic furnishings of the period.

Each: Height, 4 inches; length, 5 1/4 inches.

C. Glorie
188—SIXTEENTH CENTURY VENETIAN ENAMEL TAZZA

2750
With raised lobes alternately green and white, on a lapis ground. A fine specimen.

Height, 4 1/4 inches.

S. J. Van Allen
189—SIXTEENTH CENTURY TRANSLUCENT ENAMEL PLAQUE

Attributed to Pénicaud II. Subject: "The Annunciation."
In original old carved and gilded frame.

118⁰⁰

Panel; Height, 4 inches; width, 3½ inches.

190—SEVENTEENTH CENTURY LIMOGES ENAMEL PLAQUE

"St. Joseph and the Infant Saviour." Signed by B.
118⁰⁰ Noyailher. Early seventeenth century. Carved and gilded
frame.

Height, 6½ inches; width, 5½ inches.

A. Olivotti

191—SIXTEENTH CENTURY LIMOGES ENAMEL PLAQUE

40⁰⁰ Painted in grisaille. Subject: "The Crucifixion" and figures
of Mary and a saint.

Height, 6¼ inches; width, 5 inches.

H. W. Carding

192—SIXTEENTH CENTURY GRISAILLE ENAMEL PLATE

Decorated with figure of a high priest receiving offerings
at the entrance to a city, the scales of Justice above.

65⁰⁰

From the FitzHenry Collection.

Design for this plate was possibly taken from the etching by Lucas
Van Leyden.

Diameter, 7½ inches.

A. Olivotti

193—SIXTEENTH CENTURY ENAMEL CIRCULAR DISH

50⁰⁰ Finely painted in grisaille, with Venus rising from the sea,
and fine border design. The reverse with scroll-work. By
Pierre Raymond.

Exhibited at South Kensington Museum.

Diameter, 8 inches.

194—SIXTEENTH CENTURY LIMOGES ENAMEL AND EBONY JEWEL
CASKET

50⁰⁰ With plaques representing Jupiter, Juno, Venus, Vulcan,
Mars, Janus, Ceres and Pan. (One plaque is damaged.)

Height, 5½ inches; length, 8¼ inches.

195—CURIOUS OLD ENGLISH CADY *Mrs. J. S. Morris*

750
Entirely covered with curl-paper work, in design of flowers, and dated in the pattern at the back, "1791."

Height, 5 inches; width, 6½ inches.

196—VERY FINE CARVED BOXWOOD RAPORTEUR *Herbert du Puy*

1250
(Snuff grater) of unusual size and style. Carved decoration of boar hunt. (The grater enclosed is not the original one.) French. Late seventeenth century.

From the Hilton-Price Collection.

Length, 11 inches.

197—SEVENTEENTH CENTURY ENGLISH TANKARD *Theo Offerman*

2750
Of maplewood, beautifully carved with cones, leaves, birds and other designs, on the lid in relief, "Christ in Glory." Lined at a later date with silver to preserve it.

Height, 6 inches; diameter, 6 inches.

198—EIGHTEENTH CENTURY COCOANUT CUP *Mrs. R. B. Lorenzo*

3800
Mounted with silver border and inscribed: "The Gift of Joseph Tibbett, one of the Court of Assistants, 1749." (Each of the great city companies had a court of assistants to help in the general work of the company.)

Diameter, 4¼ inches.

199—A LADLE

Mrs. J. S. Morris

500
Formed of a cocoa-nut. These were used for an old English drink, called "Lambswool," a mixture of apples, nutmeg, honey and spices, and specimens are now very scarce.

200—SEVENTEENTH CENTURY BOXWOOD STATUETTE *Herbert du Puy*

300
The Virgin Mary and Child. Of fine workmanship and patina. Northern France.

Height, 9½ inches.

Herbert W. Page

201—A CUP AND COVER OF WOOD

Dated 1613. The outer surface, almost entirely covered with engraved inscriptions and ornaments, has the Royal ^{195^o} coat-of-arms of King James I.

Round the cover: "The Lord make joyful all his Saints that on the earth doth dwell and prosper all such as do in true godliness excell 1613".

Round the foot: ✠ "Whoso dwelleth under the Defence of the most high shall abide under the shadow of the Almighty. I will say unto the Lord thou art my hope and my stronghold, my God, in him will I trust for he wil surely deliver thee from the snare of the hunter and from the noysome pestilence, his faithfulness and truth shall be my sheild and Buckler, that shalt not be afraid for any terror by night nor for the arrow that flyeth by day, for the pestilence that walketh in the darkness nor for the plague that destroyeth at the noonday, a thousand shall fall beside thee and ten thousand at thy right hand, but it shall not come nigh thee, yea with thine eyes shalt thou behold and see the reward of the Ungodly, therefore to do well give thy mind"

Round the lip of cup: ✠ "Take heed that your Harts Be Not Overcome with Surfiting And Drunkennes And Cares of this Life and be Ware least that Suden day come upon you unaware."

Under the panels: "Blessed are they that heare the Word of God and keep it, being doers of the word and not hearers only."
"Give all diligence to mak your calling and election sure."

A most interesting relic of the early Puritan days, and in extraordinarily fine condition for a piece of this nature over three hundred years old. (For the sake of comparison the owner has sent a large photograph of the two similar cups in the Museum at South Kensington which are not as fine as the Sutton cup above described. One of those in the Museum has lost its cover and the other has not its right cover, and in neither case is the work nearly so fine.)

Height, 12 $\frac{3}{4}$ inches; diameter, 5 inches.

T. S. Elms

202—VERY FINE OLD COCONUT STANDING CUP

^{70^o} Of unusually good design, the baluster stem and foot of silver, with engraved border and coat-of-arms (the ragged staff of the Earl of Leicester family). English. Charles II. 1680-1690.

Height, 8 $\frac{1}{2}$ inches.



F. Kluge

203—AUGSBURG SEVENTEENTH CENTURY DOUBLE CUP

Of "lignum vitae," with bands and lining of silver, the center repoussé with masks, scrolls and other designs.

25⁰⁰

Height, 7 inches.

204—FINE LARGE STANDING CUP

Mr. Childburgh

Formed of *coca de mer* shell and mounted with border band, strapwork and foot of gilt metal. In the stem is a section of rock crystal. These cups were often called poison cups, from the belief that if poison was offered in the cup the crystal would change color. French work. Sixteenth century.

35⁰⁰

Height, 9 3/4 inches.

205—SEVENTEENTH CENTURY LACE Box

Miss Wilbur

Carved by Bacquet of Nancy, with intricate designs and coat-of-arms.

35⁰⁰

From the FitzHenry Collection and for many years exhibited at South Kensington Museum.

Height, 3 1/4 inches; length, 12 inches; width, 9 1/4 inches.

Theo. C. Ffferman

206—SCANDINAVIAN SEVENTEENTH CENTURY POWDER FLASK

Engraved all over with various grotesque subjects, animals, a coach and other designs.

1200

207—ENGLISH SEVENTEENTH CENTURY CARVED HORN

Finely carved Tudor roses and other designs.

1200

208—SMALL ITALIAN PRIMING FLASK

In leather, with fine tooled design. Date, about 1680.

1250

209—SWISS SEVENTEENTH CENTURY WOOD POWDER FLASK

Pilgrim bottle shape. Inlaid with ivory, and with coat-of-arms of Berne.

3200

210—PAIR SMALL AND BEAUTIFULLY MADE OLD ENGLISH DUELING PISTOLS

4500 With flint locks, the metal work engraved and the stocks carved with a design of scale work. Early eighteenth century.

Belonged to Lord North, the Minister of George III during the American Revolutionary War.

G. C. Stone

211—FOUR ANTIQUE BRASS PRIMING FLASKS

1200 Of different shapes and ornamentation.

H. W. Harding

212—OLD PERSIAN BRASS POWDER FLASK

1200 Relief and etched decoration.

Theo. C. Ffferman

213—FRENCH LOUIS XIV POWDER FLASK

800 Of horn, and beautifully inlaid and mounted with metals.

214—OLD INDIAN KOTAH

G. C. Stone

5⁰⁰ The steel blade inlaid with gold and very finely chiseled with elephant hunting scenes.

215—PAIR OF SMALL OLD ENGLISH BRASS TONGS

Theo. O'Ferrnan

5⁸⁰ Called "lazy tongs," for the smoker, when in the chimney corner, to take a light from the fire for his pipe.

216—SMALL BRASS INCENSE BOX

Mrs. S. J. Bloomingdale

With loose ring handles. Persian. Seventeenth century.

3⁰⁰ Bought in Tibet.

Mrs. Walbir

217—SMALL ROUND BOX OF PIERCED BRONZE (FOR KOHL)

7⁰⁰ Moorish work. Sixteenth century. Bought in Granada.

218—SIXTEENTH CENTURY ITALIAN PRIMING FLASK

17⁵⁰ Russet iron chiseled with figures and scrolls, of fine workmanship.

219—Two LOUIS XIV TOILET POTS

Mrs. Fitzgibbons

7⁰⁰ In gilt metal. Engraved and repoussé ornamentation.

220—JAPANESE LACQUERED JEWELRY CABINET

S. Lehman

15⁰⁰ Fitted with three drawers, the exterior and interior decorated in gold and other lacquers, with figures, fans and maple leaves. Metal mounts.

Height, 5½ inches; width, 5¼ inches.

A COLLECTION OF OLD ITALIAN BRONZE MORTARS

(Formerly the property of Baron de Cosson, F.S.A., F.R.G.S., etc.)

Baron de Cosson, writing upon this collection and subject some fifteen years ago, says:

"The charm of collecting old Italian bronze mortars lies in the fact that one can still obtain, in out-of-the-way places, examples of ancient bronze with a great variety of beautiful patinas. The decoration of the mortars is also most interesting. Before long, however, this class of object will be exhausted, as of late every specimen worth having is being bought up."

He continued: "The earliest type of bronze mortar in Italy is cylindrical, about as high as it is broad, with wedge shaped ribs round it, and handles; the ribs in this earliest type point alternately upward and downward. These show Eastern influence." (The Museum at Palermo possesses examples with Arabic inscriptions, dated from the beginning of the 14th century. Nos. 227 and 230 are fine examples of this earliest type.)

"The ribs originally designed to secure the mortar firmly in the hand, appear on several of these mortars, until they become merely ornaments in later times, columns, bands, etc., part of the design."

NOTE:—The following twelve mortars are described from details furnished by Baron de Cosson

a. G. L. W. C. S. 221—SIXTEENTH CENTURY VENETIAN BRONZE MORTAR

15⁰⁰ Of fine type. Ornamentation showing Renaissance influence. Date, about 1530.

222—FIFTEENTH CENTURY ITALIAN MORTAR OF REDDISH BRONZE

27⁰⁰ The shaped ribs all point the same way, two larger than the rest forming handles. About 1400.

223—SIXTEENTH CENTURY SICILIAN MORTAR

20⁰⁰ In bronze with notched ribs, decorated with women's busts in high relief and stars. Date, about 1500.

224—SIXTEENTH CENTURY SICILIAN BRONZE MORTAR

17⁵⁰ With salient notched ribs, between which are bull's heads. Date, about 1500-1520.

225—FIFTEENTH CENTURY TUSCAN MORTAR

25⁰⁰ Of inverted shape and cast in bell metal. Has one handle and loose ring. Date, about 1440-1450.

Theo Offerman
226—FIFTEENTH CENTURY BRONZE MORTAR

30⁰⁰ Of similar type to the preceding, but rather broader and flatter. Date, about 1450.

From the Conte Mazzoni at Lugo.

Mrs R. H. Lorenz Agency

227—ITALIAN MORTAR OF THE EARLIEST TYPE

60⁰⁰ Of brass resembling in color the metal of the so-called Dinanderie work. It has two handles and the ribs point alternately up and down. Date, about 1300.

228—SIXTEENTH CENTURY NORTH ITALIAN BRONZE MORTAR

35⁰⁰ Of unusual inverted-bell shape. Two handles and a decoration of bands of floral ornament and figures of warriors. Date, about 1520-1530.

229—SIXTEENTH CENTURY BRONZE MORTAR

40⁰⁰ Flat type. Salient brim, ribs in the form of pilasters, and dolphins in the panels. Interesting as showing the transition in the design from the earlier specimens. From Orvieto. Date, about 1500.

230—FOURTEENTH CENTURY BRONZE MORTAR

40⁰⁰ Of flower-pot shape. The ribs point alternately up and down, the handles represent crudely modeled animals' heads. It is decorated with crowns and fleur-de-lis. Date, about 1320.

231—FOURTEENTH CENTURY ITALIAN MORTAR

30⁰⁰ Of similar type to the foregoing, but with shaped ribs, which would point to its being rather later in date. Two handles, one of which is pierced for a ring. Fine patina. Date, about 1360.

232—SIXTEENTH CENTURY BRONZE INKSTAND

70⁰⁰ Finely modeled in the form of an eagle with spreading wings. On its breast is the coat-of-arms of the family for whom it was made. Padua, about 1500.

Mrs E. H. Blashfield



Miss R. H. Lorenz

233—SIXTEENTH CENTURY CARADOSA CASKET

186⁰⁰ In fine bronze. In the center of the top is the Medusa head, within a wreath supported by angels. The front with classic busts and centaurs and nymphs. A similar specimen in the Wallace Collection, London, is minus the feet. Period, 1500-1520.

234—SIXTEENTH CENTURY SMALL BRONZE ALTAR BELL

175⁰⁰ With inscription, "O Mater Dei Memento Mei," and decoration of Virgin and Child on one side and armorial bearings on the other.

235—SIXTEENTH CENTURY ITALIAN SMALL LAMP

25⁰⁰ Formed as an antique Roman foot with sandals and straps. A Renaissance example based upon an ancient model. Very interesting and of fine quality. " " "

236—EARLY SIXTEENTH CENTURY FLORENTINE BRONZE BUST: A ROMAN PHILOSOPHER

270⁰⁰ With short curling beard and finely modeled draperies. Fine patina.

237—SIXTEENTH CENTURY BRONZE MORTAR FROM SICILY

40⁰⁰ With two handles formed as horses' heads. On each side are bust portraits of a warrior and lady, between bands of floral ornament. Date, about 1500.

"The heads of warriors and ladies clearly refer to the Romances of Charlemagne and his Court, which are to this day the theme of the popular Marionette plays performed in every city in Sicily."



E. T. H. eseline

238—VERY FINE FIFTEENTH CENTURY FLORENTINE BRONZE
STATUETTE

115⁰⁰ Figure of an orator draped in antique Roman costume.
An extremely rare and valuable piece of *cire perdu* bronze.
It came from the Borghese Collection, the Bardini Collection and the Sambon Collection and from Paris, May, 1914. Date, 1480-1490.

Height, 12 inches.



M. Gramercy

239—VERY FINE ANTIQUE FLORENTINE BRONZE STATUETTE

176⁰⁰ Figure of the "Countess Mathilda" of Tuscany, the great
upholder and supporter of the Popes, hence she is represented holding the Papal crown and also the baton as ruler
of all Tuscany. Florentine. About 1500.

Height, 16 $\frac{1}{4}$ inches.

OLD BOOKS *Mr. Grammer*

240—ARCHITECTURE. Thomas (William). Original Designs in Architecture. *Consisting of 27 copper-plates (several specimens on each), which contain plans, elevations, sections, designs for temples, grottos, etc.* Folio, contemporary boards, broken.

150 London: Printed for the Author, 1783

The author was a celebrated architect, and an occasional exhibitor at the Royal Academy of Arts. He designed Willersley Castle, Derbyshire, for Richard Arkwright.

241—ARCHITECTURE. Swan (Abraham). The British Architect: or, the Builder's Treasury of Stair-Cases. *The whole being illustrated with upwards of one hundred designs and examples, curiously engraved by the best hands, on sixty copper-plates.* Folio, contemporary rough calf, somewhat worn.

220 London: Printed for Robert Sayer (circa 1760) *Mr. Grammer*

242—ARCHITECTURE. Rawlins (Thomas). Familiar Architecture; consisting of Original Designs of Houses for Gentlemen and Tradesmen, Parsonages and Summer-Retreats. . . . to which is added The Masonry of the Semicircular and Elliptical Arches, with practical Remarks. *Numerous fine plates.* Royal 4to, original calf, cover loose. Printed for the Author, 1768

N. B. No copy of this Work is authentic that has not my name in my own Hand-Writing affixed to it in the title page. T. Rawlins.

243—FURNITURE. Heppelwhite (A.). The Cabinet-Maker and Upholsterer's Guide; or Repository of Designs for every article of Household Furniture . . . great variety of patterns for chairs, card tables, beds, side boards, etc. *The whole exhibiting near three hundred different designs, engraved on one hundred and twenty-seven plates.* Folio, contemporary calf, rebacked, binding poor, and some plates soiled, several with light rubber stamp thereon. Sold not subject to return.

65-00

London: I. and J. Taylor, 1789

There are 2 plates each of numbers 9 and 78, but no 35, 36, or 110. The title-page says 127 plates, 126 is the correct number issued with this edition.

Mr. Grammer

20 00
244—FURNITURE etc. The Cabinet-Makers' London Book of Prices. *Numerous plates, by Heppelwhite, and others.* [London, 1792]; Salmon (William). *Palladio Londoniensis; or, The London Art of Building. Numerous plates, mainly folding.* London, 1755; *The Builder's Directory. With a large number of fine plates of interiors, exteriors, ornaments, etc.* [London, 1776]. Together, 3 vols. 4to, old calf, all more or less imperfect. Sold not subject to return.

London, various dates

170 00
245—FURNITURE. Chippendale (Thomas). *The Gentleman and Cabinet-Maker's Director: Being a large collection of the most Elegant and Useful Designs of Household Furniture. . . . The whole comprehended in two hundred copper plates, neatly engraved.* Large folio, old half red morocco, title-page repaired and mounted, and many of the plates more or less spotted. Sold not subject to return.

London: Printed for the Author, 1762

Third and best edition. One of the plates of the bedsteads is missing, possibly never there.

TEXTILES

170 00
246—OLD PERSIAN EMBROIDERY

Mrs. J. S. Morris

Of fine quality. Floral pattern in silk cords on terra-cotta ground. Kashmir. Eighteenth century.

Width, 25 inches; length, 86 inches.

247—INDIAN KINCOB SQUARE

u v ~ ~

170 00
Black with conventional pattern brocaded in gold.

27 inches square.

248—INDIAN KINCOB SQUARE

~ ~ ~ ~

10 00
Of fine quality. Deep purple and gold brocade pattern, with border to correspond.

36 inches square.

249—OLD PERSIAN EMBROIDERY

miss Walbur

Conventional floral pattern on red silk ground. Early
1000 eighteenth century.

27 by 30 inches.

250—PIECE OF OLD INDIAN KINCOB

Mrs. J. J. Morris

3250 Cloth-of-gold on rose pink with a design of small flowers
and foliage. Sent by Marquis Wellesley when Governor
General of India, 1797-1805, to Lady Camelford.

Length, 10 feet.

251—FINE OLD PERSIAN EMBROIDERED PANEL

2500 Peacocks and flowers in brilliant color cords on dark blue
satin.

Height, 28 inches; length, 75 inches.

MARBLES AND FURNITURE

252—SCULPTURED MARBLE RELIEF HEAD OF CHRIST

M. J. Edwards

2500 From Padua. Italian. Renaissance. Sixteenth century.
Old ebonized frame.

Height, 8 inches; width, 5½ inches.

C. Ellis

253—PAIR CARVED AND GILDED WALL BRACKETS

2500 Eagles, with spread wings supporting shelves.

Height, 13 inches.

M. J. Edwards

254—PAIR CARVED AND GILDED WOOD WALL LIGHTS

2750 Figures of angels holding candle branches.

Height, 19 inches.

255—A SMALL OLD ENGLISH CLOCK

Henry Blank

1000 Carved mahogany case inlaid with brass. Movement by
J. Smith, London. (He was admitted to the Clockmakers'
Company in 1760.) This size clock is much rarer than
the larger ones.

256—MINIATURE CHEST

Miss Fitzgibbons

750

Old English, about 1600, inlaid with ebony and ivory.
Small till inside.

Height, 6 inches; length, 10 inches.

257—OLD ENGLISH OAK BIBLE BOX

Theo Opperman

1750

Carved ornamentation. Iron lock and hasp.

Height, 6½ inches; width, 14¼ inches; length, 20½ inches.

258—CHIPPENDALE BASIN STAND

Mr. Mossell

400

Slender pattern with two small drawers, on a tripod of sheep feet.

Height, 33 inches.

259—EARLY ENGLISH SCREEN

Mrs. La Vene

100

Mahogany frame. Two panels of Chinese paintings. Boat-
ing scenes.

Height, 44 inches; width, 18 inches each panel.

260—OLD ENGLISH STOOL

W.W. Seaman Jr.

250

Of oak. With fine patina.

Height, 22½ inches.

261—BUTLER'S MAHOGANY TRAY

Miss Fitzgibbons

700

Early English. Corners bound with brass.

Width, 22 inches; length, 28½ inches.

262—EARLY ENGLISH PIECRUST TABLE

" "

In mahogany, with sheep foot tripod support.

550

Height, 26½ inches; diameter, 20 inches.

263—EARLY ENGLISH DESK

R.W. Lorenz Agen

450

On table stand. Desk with drop lid, and is fitted with
pigeon-holes.

Height, 38 inches.

264—OLD OAK CHEST

Early English. Carved front panels, moldings and
55⁰⁰ pilasters.

Height, 21½ inches; length, 36½ inches.

265—EARLY ENGLISH TABLE

25⁰⁰ Oak, with fine patine.

Height, 28 inches; length, 37 inches.

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